"Don't you ever want to do something exciting?"—Wim

Lucasfilm presents "*Star Wars*: Skeleton Crew," an exciting new, original, live-action series. The eight-episodes follow the journey of four kids who make a mysterious discovery on their seemingly safe home planet, then get lost in a strange and dangerous galaxy. Finding their way home—and meeting unlikely allies and enemies—will be a greater adventure than they ever imagined.

"Skeleton Crew" stars Jude Law, Ravi Cabot-Conyers, Ryan Kiera Armstrong, Kyriana Kratter, Robert Timothy Smith, Tunde Adebimpe, Kerry Condon and Nick Frost.

Episodes are directed by Jon Watts (Eps.101 & 108); David Lowery (Eps. 102 & 103); the Daniels (Daniel Kwan and Daniel Scheinert) (Ep. 104); Jake Schreier (Ep. 105); Bryce Dallas Howard (Ep. 106); and Lee Isaac Chung (Ep. 107).

Jon Watts and Christopher Ford are the head writers and also serve as executive producers along with Jon Favreau, Dave Filoni, Kathleen Kennedy and Colin Wilson. Chris Buongiorno, Karen Gilchrist and Carrie Beck are the co-executive producers. Susan McNamara and John Bartnicki produce.

A talented roster of filmmakers brings the show to life, including production designers Oliver Scholl and Doug Chiang, costume designer Louise Mingenbach, visual effects supervisor John Knoll, supervising sound editor Matthew Wood, and composer Mick Giacchino, who scored the series.

"*Star Wars*: Skeleton Crew" launches on December 3 with the first two episodes, exclusively on Disney+.

FROM CONCEPT TO PAGE

Series creators Jon Watts and Christopher Ford had the idea for “Skeleton Crew” before the release of their critically acclaimed film “Spider-Man: Homecoming” (2017). “Ford and I both love *Star Wars*,” Watts says, “and felt like we had a story to tell that worked well in that universe should we ever be given the opportunity.”

“We’ve all pondered our place in the universe, and this story explores the galaxy through a unique perspective, which is the curious mind of the child in all of us,” Ford adds. “In this case, an imaginative day dreamer, a risk taker, a loyal best friend and a tech wiz. These kids are in danger, they’re in over their heads.”

“It’s an adventure that takes kids seriously as characters,” Ford continues, “because I think many of us craved that same feeling of escape and empowerment when we were younger.”

Set during the New Republic era (alongside “The Mandalorian” and “Ahsoka”), series executive producers Jon Favreau and Dave Filoni “became a part of the team developing the story with us,” Watts shares, “integrating it into the corners of the universe they were exploring.”

“They have really delivered a fully formed, dimensional view of the characters,” Favreau says. “They don’t just feel like kids. They feel like people who are experiencing the wonder and danger of the galaxy for the first time. Seeing these things through that perspective is really fun.”

“The scripts were so well written,” Favreau continues, “that Dave Filoni’s and my biggest job was to give them context around what else was going on in this time period.”

"*Star Wars* began as a fun, aspirational adventure for kids,” adds executive producer Dave Filoni. “That’s what swept us all up. What makes us love it so much is that it was so formative to us when we were young. It provided kids with not just a sense of adventure but an uplifting feeling that they can achieve something, that they can be a hero, that they can go outside their world and face whatever’s out there. While we broaden the franchise to be much more generation-spanning across different mediums, I think we always have to have a strong foundation in what the root of *Star Wars* is, and ‘Skeleton Crew’ is a story that’s in that vein."

THE CAST OF CHARACTERS

Academy Award® nominee Jude Law plays the enigmatic Jod. “Jude can do anything,” Watts says. “He captured the mystery and intrigue of Jod while maintaining an irresistible spark of mischief in a way that only he can.”

“When I was writing the character, I knew he was a kind of roguish guy,” Ford adds, “but Jon was more zoned in and felt Jude was the perfect choice, because not only does he have that classic charm and roguish thing going on, but there’s something about when he plays against kids that’s really special and funny. We are so grateful that he accepted the role.”

“I feel very lucky,” Law says. “I was handed a wonderful character, and I hope people find his complicated, multi-faceted, ambiguous past and present as intriguing as I did. He is both big brother, father, teacher and pupil to the children. He’s a sort of lost soul in many ways. You can’t pin him down, and I think that’s the point.”

Law adds, “He is someone who never had a childhood, so he looks at these children not as children, just as little adults, people out there surviving just like him, which I think provokes great humor, but it also provokes hard knocks and tough lessons.”

When it came to the casting process for our four young explorers, the filmmakers embarked on a significant search.

“We auditioned hundreds of kids,” Watts says. “Casting is tough. You see so many great and talented actors, but you have to wait for the person who perfectly embodies the character. Ford made a doodle of Wim, Fern, KB, and Neel while we were writing, and it perfectly captured the spirit of each character. So, we were waiting for the doodle to come to life.”

Ford adds, “We were really lucky to find actors who embodied the spirit of what we wanted to do.”

When asked to describe their characters, the cast is eager to share insights, almost as if speaking about a friend.

“Wim really wants to be involved in an adventure,” shares Ravi Cabot-Conyers, who plays Wim. “He’s a regular kid who’s a bit bored with life on his home planet. He yearns for more, like in the fantastical stories he is reading in his books.”

“Fern is not your average girl,” offers Ryan Kiera Armstrong, who portrays Fern. “She’s at an interesting age. She’s not quite a kid and not quite a teenager. She has this tough outside that she presents to people, but really on the inside, she has a big heart and just wants to protect her friends.”

“For KB, we wanted someone who could seem really serious and scientific but then had an inner core that was really sweet and kind of vulnerable,” Ford says. “Her design takes inspiration from Lobot from the original movies. In this case she is a shy kid who relies on cybernetic implants and a visor as a result of an accident she had.”

“KB’s ‘augs’ go around her ear and the back of her neck and then her visor,” Kyriana Kratter, who plays KB, explains. “While the technology does provide her with some special abilities, KB feels most kids don’t really accept her because she is different—except for Fern, of course.”

When it comes to the already fan-favorite character Neel, Ford says, “Jon and I always knew we wanted to have a best friend alien character.”

“Neel is a very nice person, and he wants to be everybody’s best friend,” says Robert Timothy Smith, who plays Neel. “He’s the glue in the group and wants to make sure everybody’s loved and okay.”

Every great *Star Wars* story includes a droid companion, and “Skeleton Crew” follows that tradition by introducing a somewhat cantankerous one in SM-33.

“SM-33 is the decrepit first mate of a mysterious starship called the Onyx Cinder,” shares Watts. “He’s one of our favorite characters due in large part to the fact that he is voiced by the incredible Nick Frost, who gives him so much life and personality. SM-33 is battle-worn with a patchy memory, but he can be relied upon to enforce long-standing pirate ship protocol, and he is fiercely loyal to whoever the current captain is.”

Rounding out the top cast are Tunde Adebimpe, who plays Wim’s father Wendle, and Kerry Condon, who portrays Fern’s mother Fara.

A LOOK AT THE MAKING OF

“One of the most interesting things about ‘Skeleton Crew’ is that this is the first time we’re actually focusing on the ’80s aesthetic, the Amblin-type filmmaking style, and it really comes from Watts and Ford,” says production designer Doug Chiang. “When I first heard about the initial story pitch, I was excited. I always wanted to do a *Star Wars* meets Amblin-‘Goonies’ film, and the story and scripts that Watts and Ford brought to the table were terrific. They were just fun. Reading them, I just had a huge smile on my face all the time because it seemed like an adventure that I wanted to see, and I wanted to go on myself.”

Jude Law concurs, “One of the many hooks that was pitched to me, in addition to the *Star Wars* world, was this sense of applying to it this Amblin or more specifically ‘Goonies’ tone, and I absolutely got it immediately.”

The show was shot using a combination of stagecraft, practical sets and locations. The largest practical set was the Onyx Cinder ship. Many of the rooms were fully built with working technology (buttons, levels, etc.). The production worked with Legacy FX and Tippett Studios to create the many droids, creatures and practical FX in the show.

“The sets are extraordinary,” Law enthuses. “The art design, the design from top to bottom. Every department is absolutely top notch, and it’s a real thrill to be working with the very best, but also working with people who are so passionate and encouraged to do their best work in every department.”

Legacy FX co-founder/owner J. Alan Scott has been working in a galaxy far, far away since “The Mandalorian” Season 1 and was excited by the creative opportunities that this story provided for his team. “For ‘Skeleton Crew’ there were a lot of different characters, more characters than we’ve built on any other show before,” Scott explains, “from characters we’ve seen in the past to entirely new creatures from a part of the *Star Wars* galaxy that we’d never seen before, which we were really excited about.”

On the topic of creatures and practical effects, Law adds, “One thing I underestimated, which I have loved, was the opportunity of working with the Legacy FX team. The puppeteers, the animatronics and the visual effects in the masks. It’s been a whole new side to what I do.

You're working with something that's being operated by two, three, sometimes four other individuals, and so you're talking to all of them. It's almost like a dance."

Visual effects are an important part of any space adventure, but on "Skeleton Crew" they played an atmospheric role as well. "The visual effects crew and I greatly enjoyed our time serving on 'Skeleton Crew,'" comments production visual effects supervisor John Knoll. "We contributed around 3200 VFX shots spanning from the oldest of the old techniques—miniatures, stop motion, even a traditional physical matte painting, all the way up to the latest of modern filmmaking techniques. This was only fitting for a show whose goal was to be a modern homage to the classic sci-fi adventures of the '80s."

The piratical theme of "Skeleton Crew" took Skywalker Sound on a totally new adventure. "The team at Skywalker Sound loved expanding our sound palette into previously unheard places," says supervising sound editor Matthew Wood. "We did a real deep dive into merging classic pirate dialects, creaky ships and scallywags, with suburban adventure and caretaker droids. Building an audio landscape to bring us into the mystery, intrigue and camaraderie of classic '80s meets today's *Star Wars*!"

Music has always been integral to *Star Wars* and "Skeleton Crew" is no exception. Mick Giacchino composed the score, the core of which is built off of four main character themes and supported by various additional leitmotifs. The Kids' theme is at the forefront, which is at times used playfully or perilously. Jude Law's Jod Na Nawood theme is played mysteriously as he teaches his young travel companions that there's more to the galaxy than their storypads suggest. The Pirate theme is commonly performed by a combination of low brass, alto and bass flutes, as well as an arsenal of plucked string instruments, such as cimbaloms, mandocellos, dulcimers, bowed tanburs and more. Lastly, the Family theme serves as the children's connection to their parents as they navigate their way home.

Jon Watts and Chris Ford's goal was to make sure not only was the music playing to the fun and whimsical nature of the show but also to the dangers that lurk in an unfamiliar and often unforgiving galaxy, especially for a group of young kids who have never even left their home planet.

As Giacchino says, “How many of us spent our childhoods gazing up at the stars, imagining what it must feel like to fly amongst them, exploring the unknown? From the opening logos, I wanted ‘Skeleton Crew’ to feel as if you were opening a story book and stepping into *your* childhood dreams of adventure.”

He adds, “The score for ‘Skeleton Crew’ is deeply influenced by the films that shaped my childhood, with *Star Wars* being a major part of that experience, as it was for so many others. I can’t even count the hours I spent every summer break re-enacting lightsaber duels to the ‘Revenge of the Sith’ soundtrack or making stop-motion and live-action films with my dad and cousins, all set in a galaxy far, far away. To me, *Star Wars* is, at its core, about adventure, family, friendship, loss, forging your own path, and, most importantly, the magic of fantasy. These themes are what I hope to capture with the score for ‘Skeleton Crew.’”

ADVENTURE CALLS

The team behind “Skeleton Crew” is thrilled to share this coming-of-age, wild adventure with audiences of all ages.

“I genuinely think ‘Skeleton Crew’ is embracing and celebrating the world of *Star Wars* that we know and love and adding a quality that perhaps we haven’t seen,” Law comments. “It’s from the children’s perspective, but not in a patronizing or necessarily overly innocent way. There are battles, fist-fights, blaster fights and chases through space. It’s incredibly fun to watch. For the family, it’s moving and exciting. It’s got a lot of charm.”

“There’s a lot of humor, and it also has an edge,” says Doug Chiang. “That’s what I like about *Star Wars* storytelling. We can combine all those, and at the end of the day, *Star Wars* is about fun adventure, it’s about going to places, meeting new people, discovering new things, and ‘Skeleton Crew’ speaks to all those points.”

“We are really happy with the story told across these eight episodes,” Watts adds. “Telling stories in the *Star Wars* universe is an absolute honor, and we are grateful for this opportunity. We hope everyone enjoys it as much as we all do!”

Executive producer Jon Favreau sums up: "At the end of the day it’s about the characters and their story. The dynamic between the kids after they’re taken out of their comfortable

lives, now having to work together and navigate their way through a vast galaxy on a great adventure—that's the real spirit of the show."'

ABOUT THE CAST

BAFTA winner and Oscar®, Tony® and Olivier Award-nominated actor, **JUDE LAW (Jod)** has worked alongside the most accomplished directors, writers and talent of our time. In a career spanning three decades of distinguished and immersive performances, Law brings a passion and curiosity to his craft both on stage and on screen, whether independent or tent pole productions. Additionally, with Riff Raff Entertainment Ltd., Law has established himself as a producer of note developing material from the ground up, stemming from a desire to entertain, challenge and inform through inspired and fresh storytelling.

Upcoming, Law stars opposite Nicholas Hoult in Justin Kurzel's "The Order," a film also produced by Law under his Riff Raff banner and debuted at the 81st Venice International Film Festival, and contributes to the all-star ensemble in Ron Howard's survival thriller "Eden" alongside Ana De Armas, Daniel Brühl, Vanessa Kirby, and Sydney Sweeney. He is currently in post-production on the upcoming Netflix series "Black Rabbit," in which he stars opposite Jason Bateman, who also directs, and executive produces under Riff Raff.

Throughout the years, Law has worked repeatedly with some of the greatest filmmakers of our time. He had a meaningful collaboration early in his career with the late Anthony Minghella and Sydney Pollack. Law starred as Dickie Greenleaf in Minghella's psychological thriller "The Talented Mr. Ripley" (1999). The iconic performance earned Law a Golden Globe® and Academy Award® nomination and he was awarded a BAFTA Award for Best Actor in a Supporting Role. Minghella cast Law in his 2003 war film, "Cold Mountain," where Law earned Academy Award®, Golden Globe® and BAFTA Award nominations for Best Actor and again in "Breaking and Entering" (2006). Law has also starred in multiple films directed by Martin Scorsese with "The Aviator" (2004) and "Hugo" (2011) and by Steven Soderbergh with "Contagion" (2011) and "Side Effects" (2013).

Law's motion-picture performances have collectively grossed billions across the global box office. Bringing a depth to his work no matter how big or small the palette, Law received a Golden Globe® nomination for his leading role in Steven Spielberg's sci-fi drama, "A.I. Artificial Intelligence" (2001), and he was part of the award-winning ensemble in Wes Anderson's "The Grand Budapest Hotel" (2014), which was Anderson's highest grossing film to date. Law starred as Albus Dumbledore in J.K. Rowling's Harry Potter franchise, "The Fantastic Beasts." The first installment, "Fantastic Beasts and Where to Find Them" (2016) grossed over $800 million, and the following film "Fantastic Beasts: The Crimes of Grindelwald" (2018), grossed over $650 million. Law returned for the third installment of the "Fantastic Beasts" franchise, which was released in 2022. He also starred as Dr. Watson opposite Robert Downey Jr. in Guy Ritchie's "Sherlock Holmes" franchise, where both films grossed over $500M worldwide, further solidifying Law as an international cinematic force.

Additional film credits include: Andrew Niccol's "Gattaca" (1997), Clint Eastwood's "Midnight in the Garden of Good and Evil" (1997), David Cronenberg's "Existenz" (1999), Sam Mendes' "Road to Perdition" (2001), Jean-Jacques Annaud's "Enemy at the Gates" (2001), Mike Nichols' "Closer" (2004), Charles Shyer's "Alfie" (2004), Kerry Conran's "Sky Captain and the World of Tomorrow" (2004), which Law also produced through Riff Raff, David O. Russell's "I Heart Huckabees" (2004), Steve Zaillian's "All the King's Men" (2006), Nancy Meyers' "The Holiday" (2006), Kenneth Branagh's "Sleuth" (2007), which Law also produced through Riff Raff, Wong Kar-wai's "My Blueberry Nights" (2007), Joe Wright's "Anna Karenina" (2012), Kevin Macdonald's "Black Sea" (2014), Paul Feig's "Spy" (2015), Michael Grandage's "Genius" (2016), Paolo Sorrentino's "The Young Pope" (2016), Brady Corbett's "Vox Lux" (2018), Anna Bowden's and Ryan Fleck's "Captain Marvel" (2019), Reed Morano's "The Rhythm Section" (2020), Sean Durkin's "The Nest" (2020), Sorrentino's "The New Pope" (2020), HBO's "The Third Day" (2020), Captain Hook in David Lowery's "Peter Pan and Wendy" (2023), and most recently portraying Henry VIII in Karim Aïnouz's historical thriller "Firebrand" (2024).

In addition to "The Order," Riff Raff produced the psychological drama, "True Things," directed by BAFTA-winning female director Harry Wootliff, starring Ruth Wilson and Tom Burke, for BBC Film and BFI. Adapted from Deborah Kay Davies' book, which Law and Jackson originally optioned, the film received critical acclaim, premiered at Venice International Film Festival and was released in 2022 by Picturehouse Entertainment. Riff Raff has numerous series and films in various stages of development and production, including upcoming Netflix show "Black Rabbit," a TV series starring and to be directed by Jason Bateman, a Sharon Horgan-scripted contemporary film set in London, and a major new TV drama scripted by "Succession" and "Better Call Saul" writer Jonathan Glatzer. It is also commissioning original work from an array of exciting and varied talent including Temi Wilkey ("Sex Education," "Wedding Season"), Marek Horn (Disney+'s "Rivals") and writer Justin Kuritzkes ("Challengers").

In the theater world, Law is equally esteemed. In 2010, for his outstanding performance in “Harriet,” Law was awarded the Critics’ Circle Theatre Award for Best Shakespearean Performance and the South Bank Show Award and Falstaff Award for Best Leading Actor. In 2009, Law wowed audiences and critics in the titular role of Hamlet, for which he received a Tony® Award nomination for Best Performance By a Leading Actor in a Play, a Drama Desk Award nomination for Best Performance, a Drama League Award nomination for Best Performance, Outer Critic’s Circle nomination for Best Leading Actor and a Laurence Olivier Award nomination for Best Leading Actor in a Play. In 1995, Law was awarded the Theater World Award, for his performance in “Indiscretions,” for which he also earned a Tony® Award nomination for Best Featured Actor in a Play. Additional theater credits include “Obsession” (2017), “Henry V” (2013), the Laurence Olivier Award-nominated “Anna Christie” (2012), “Dr. Faustus” (2002), “‘Tis a Pity She’s a Whore” (1999), the Third Prize Ian Charleson Award-winning production of “Ion” (1994) and “Les Parents Terribles” (1994.)

In addition to "*Star Wars*: Skeleton Crew,” 2024 will see **RAVI CABOT-CONYERS (Wim)** leading the feature “Grassland” alongside Mia Maestro, Jeff Kober, and “Winning Time’s” Quincy Isaiah. Previously cast opposite Rashida Jones and Kenya Barris as series regular Kam on the Netflix single-camera comedy “#blackAF,” other notable small screen performances include a memorable guest star turn on Fox's “The Resident” as Jasper Barnett, and a recurring role as Leo, on CBS All Access’ “Tell Me a Story,” which was his first foray into the horror genre. On film, he has worked alongside prolific actors including Glynn Turman, Bruce Dern, Lena Olin, Juliet Rylance and Martin Freeman in roles both dramatic and comedic.

Ravi possesses extreme vocal agility, with roles on “Firebuds” for Disney, “Get Rollin' With Otis” for AppleTV+, “Dee and Friends in Oz” for Netflix, and several new, unannounced projects, including those for HBO Max and Netflix. His beloved turn in 2022 as Antonio Madrigal brought energy and heart to the youngest member of the magical, fantastical family of the Walt Disney Animation Studios' multi award-winning film, “Encanto.” For Disney’s 100 Year Celebration, Ravi was asked to reprise this now iconic role in the Animation Studios' extraordinary animated short film, “Once Upon a Studio.”

He is currently filming, “Hari and the Empty Space,” an 11-minute short, which he’s written, and is directing, editing and starring in, alongside Louis Cancelmi (“Killers of the Flower Moon,” “Billions”) and Aviya Leong (“Hightown,” “Floaters”). The project was conceived after encouragement from Jon Favreau and Karen Gilchrist, whom Ravi considers both professional mentors and personal inspiration.

A New York City native, **RYAN KIERA ARMSTRONG (Fern)** began acting at the age of six as Minnie May Barry in the Netflix original “Anne with an E.” In the years to follow, Ryan spent

most of her early childhood on the road working in film, most notably in “The Art of Racing in the Rain,” “The Glorias,” “It: Chapter II,” “Wildflower” and “The Tomorrow War.”

In 2021, Ryan returned to television in the FX series “American Horror Story” as Alma Gardner, making history as the series’ first lead young actor, and earning her an Emmy® nod for her portrayal.

In the vein of horror, Ryan continued her feature film journey reprising the title role of Charlie McGee in Steven King’s “Firestarter” and later followed with her shared Western foray with Nicolas Cage in “The Old Way.”

Ryan is the youngest of five and is the daughter of Dr. Berta Bacic and actor Dean Armstrong.

As a preschooler, **KYRIANA KRATTER (KB)** choreographed dances she performed for her brothers. She created her first hand-drawn book, “Rabbit I Love You,” after she hugged a lop-eared bunny at a pumpkin patch. Her rendition of “Hallelujah” earned her the role of Tiny Tim in a local theater production. This experience changed her life. She wanted to keep acting and singing in theater and in film and TV.

In Denver, Colorado, she played Hope in a Christian Indie film, “Healing Garden.” She was featured in print ads, corporate films, and local and national commercials. In Denver, she trained in the Meisner technique.

In Los Angeles, she continued her training in comedy, scene study, and voiceover. Her non-union work includes a national commercial, a viral web series for LOL! Surprise. Kyriana has appeared in “United States of Al” and is the recurring character, Nadine, in the hit Disney series “Bunk’d.”

Kyriana is currently training in tae kwon do, jiu jitsu and wushu. She runs track and field and cross country and loves swimming. Although she has many favorite artists, she loves Sade and Frank Ocean. Kyriana has written dozens of her own songs. Some of them are featured on her YouTube page and the rest are still works in progress. In her spare time, she enjoys going to the mall, thrifting with her besties, and playing with her beautiful dogs.

ROBERT TIMOTHY SMITH (Neel) is an exciting new face in the entertainment industry, poised to make a significant impact with his upcoming roles. Next up, Robert will co-lead alongside Jack Black in the upcoming Paramount movie “Dear Santa,” showcasing his ability to shine in major productions.

Robert's journey began at the age of six, when he first stepped into the spotlight, leveraging his background as a competitive dancer to develop a winning smile and charismatic

personality. His first big break came with the Netflix series “A Little Help” with Carol Burnett, where his comedic talent was on full display.

In addition to his notable television work, Robert has made guest appearances in popular shows like “Good Girls,” “Mythic Quest” and “Tosh.0,” further establishing his presence in the industry. He has also booked and shot over ten commercials for well-known brands such as Geico, Amazon, Verizon, and Jack in the Box, demonstrating his versatility and appeal.

As he continues to grow his career, Robert Timothy Smith is a rising star to watch, bringing enthusiasm and talent to every project he undertakes. With exciting roles on the horizon, he is sure to leave a lasting impression on audiences everywhere.

TUNDE ADEBIMPE (Wendle) is a musician, actor, director, animator and also sings for the art rock band TV on the Radio.

As an actor he has appeared in Jonathan Demme’s “Rachel Getting Married,” Sebastian Silva’s “Nasty Baby,” Amy Seimetz’s “She Dies Tomorrow,” Jon Watts’ “Spiderman: Homecoming” and Lee Isaac Chung’s “Twisters.”

He has directed and animated numerous music videos, including “Nine Types of Light,” a Grammy®-nominated, feature-length video companion to TV on the Radio’s 2011 album of the same name.

In 2023 he illustrated, wrote liner notes, and designed record packaging for the soundtrack album to “Wendell and Wild”, a groundbreaking stop-motion film created by Jordan Peele (“Get Out,” “Us,” “Nope”) and Henry Selick (“The Nightmare Before Christmas,” “Coraline”).

In addition to pursuing various music and art projects, Adebimpe is also the composer for the PBS KIDS show “City Island.”

The film credits for **KERRY CONDON (Fara)** include, among others, “In the Land of Saints and Sinners,” “The Banshees of Inisherin,” “Three Billboards Outside Ebbing, Missouri,” “Bad Samaritan,” “Human Affairs,” “Dreamland,” “Night Swim” and “Ray Donovan: The Movie.” Her television credits include “Better Call Saul,” “Ray Donovan,” “Women on the Verge” and “Gypsy.” She was also the voice of Friday in “Avengers: Infinity War” and “Avengers: Endgame.”

NICK FROST (SM-33) is an actor, writer and producer. He started his career in the acclaimed British comedy, “Spaced,” working alongside best friend, Simon Pegg. The pair went on to star in The Cornetto Trilogy of movies directed by Edgar Wright— “Shaun of the Dead,” “Hot

Fuzz" and "The World's End" — before going on to write and star in "Paul," the alien adventure comedy that became an international box office hit.

Frost also brought a Thompson Twin to life in Stephen Spielberg and Peter Jackson's "The Adventures of Tintin: The Secret of the Unicorn." His many film credits include Richard Curtis' "The Boat That Rocked," Joe Cornish's "Attack the Block" and Stephen Merchant's "Fighting With My Family."

Recent international TV roles include "Into the Badlands" (AMC), "Why Women Kill" (CBS), "The Nevers" (HBO) and "Truth Seekers" (Amazon Prime), on which he also served as an executive producer and lead writer. Frost has recently starred in comedy horror "Krazy House" opposite Alicia Silverstone (recently premiered at Sundance) and UK comedy "Seize Them!" alongside Aimee Lou Wood and Nicola Coughlan. He will next be seen in Alice Lowe's next feature "Timestalker"; Corin Hardy's "Whistle," the follow up to his 2018's "The Nun"; and finally "Get Away," a horror feature written and produced by Frost. He has just wrapped filming Universal Pictures' live-action adaption of DreamWorks Animation's "How to Train Your Dragon." Frost will play Gobber the Belch, the trusted friend and adviser of Viking chief Stoick (Gerard Butler).

ABOUT THE FILMMAKERS

JON WATTS (Head Writer, Executive Producer, Director) directed the "Spider-Man: Homecoming" trilogy for Marvel/Sony. Most recently, he directed "Wolfs" for Sony/Apple. Watts also directed and co-wrote the independent films "Clown" and "Cop Car." In television, he directs and executive produces the FX series "The Old Man." He lives in Brooklyn with his wife Dianne, his dog Donut and his new puppy Dottie.

CHRISTOPHER FORD (Head Writer, Executive Producer) is an Oakland-based writer and producer known for his feature film work on projects big and small, from "Spider-Man: Homecoming" (2017) to "Robot & Frank" (2012). Ford's storytelling style blends grounded human experiences with sci-fi/fantasy fun, creating compelling narratives across genres.

Working successfully across indie films and franchises as both writer and director, **DAVID LOWERY (Director)** is currently in post-production on A24's epic, pop melodrama "Mother Mary," starring Anne Hathaway and Michaela Coel. Lowery's other notable work includes "The Green Knight," "A Ghost Story," "Peter Pan & Wendy," "Pete's Dragon," "Pioneer," "St. Nick," "Ain't Them Bodies Saints" and "The Old Man & the Gun."

DANIEL KWAN and DANIEL SCHEINERT (Directors), collectively known as "Daniels," are a directing/writing duo who have been working together in music videos, television, and film for over a decade, most recently with the breakout success of their film "Everything Everywhere All at Once."

They managed to get a Grammy® nomination for their raunchy viral hit music video for "Turn Down for What" and later won the Sundance Film Festival Best Directing Award for their film, "Swiss Army Man," starring Paul Dano and Daniel Radcliffe as a sentient, lovable, farting corpse. One Daniel is a Chinese-American father born in Pennsylvania and raised in Massachusetts. The other is a bald, white, dog dad from Alabama. But to be honest Daniel does most of the work.

JAKE SCHREIER (Director) is currently in post on Marvel Studios' "Thunderbolts*," starring Florence Pugh, David Harbour, Sebastian Stan and Julia Louis-Dreyfus.

He was nominated for a Best Directing Emmy® on Netflix/A24's series "Beef" and won an Emmy®, Golden Globe®, and Critics Choice Award for executive producing the show.

Schreier directed the Sundance breakout "Robot & Frank" and is also known for his music video work. His short film for Kendrick Lamar's "We Cry Together" won the Grand Prix at Cannes. He has also done award-winning videos with Haim, Kanye West, Baby Keem, Selena Gomez, Benny Blanco, and Francis & The Lights, a band he was also a member of.

BRYCE DALLAS HOWARD (Director) is a multi-hyphenate creator—an actor, director, educator, and speaker—who continues to work both on-screen and behind the camera.

As an actor, Howard recently starred in Matthew Vaughn's spy thriller "Argylle," the "Jurassic World" franchise and "Rocketman," the critically acclaimed biopic about musical legend Elton John. She next stars in the Amazon MGM Studios British comedy, "Deep Cover."

As a filmmaker, Howard directed on several live-action *Star Wars* series, including "The Mandalorian" (her behind-the-scenes work for the show is available on "Disney Gallery: The Mandalorian") as well as episodes for "The Book of Boba Fett." She also directed and produced the feature-length documentary "Dads" with Imagine Entertainment on AppleTV+ and recently wrapped production on her next feature-length documentary "Pets" for Disney+. Howard is attached to direct and produce the "Flight of the Navigator" remake for Disney.

In 2022, Howard lent her voice to the *Star Wars* character Yaddle in the animated Disney+ series "Tales of the Jedi." In 2016, she starred in an episode of Netflix's critically acclaimed

series “Black Mirror.” Howard’s episode “Nosedive,” directed by Joe Wright, garnered her a 2017 SAG® Award nomination in the category of Outstanding Performance by a Female Actor in a Television Movie or Limited Series.

Other film credits include Disney’s “Pete’s Dragon” alongside Robert Redford; Clint Eastwood’s “Hereafter” with Matt Damon; “50/50” opposite Seth Rogen and Joseph Gordon-Levitt; Tate Taylor’s award-winning screen adaptation of “The Help”*;* “The Twilight Saga: Eclipse”; McG’s “Terminator Salvation”; Sam Raimi’s “Spider-Man 3”; M. Night Shyamalan’s “Lady in the Water”; and Lars von Trier’s “Manderlay.” Howard made her film debut in M. Night Shyamalan’s “The Village” opposite Joaquin Phoenix. She also received a 2008 Golden Globe® nomination for her performance as Rosalind in HBO’s adaptation of Shakespeare’s “As You Like It,” written and directed by Kenneth Branagh.

Howard has directed for multiple campaigns such as Canon’s Project Imagin8ion, Moroccan Oil’s “Inspired by Women” Series, Vanity Fair’s “Decades” Series, Glamour Magazine’s Reel Moments, the 2021 Super Bowl spot for Shift4 and SpaceX, Volkswagen, and most recently Coca Cola’s award-winning 2023 Christmas Campaign (“The Note”) as part of “The Santa Series.” Additionally, Howard directed the MTV Supervideo for M83’s “Claudia Lewis,” Sony and Lifetime’s “Call Me Crazy: A Five Film (Lucy),” and the short film “Solemates,” in conjunction with Canon, which screened at the 2016 Sundance Film Festival. She has received numerous accolades for her directing work, including being shortlisted for an Oscar® in 2012 for her half-hour film “When You Find Me.” Howard also produced the Sony Classics film “Restless” with director Gus Van Sant. “Restless” was featured as part of the 2011 Toronto Film Festival and opened the 2011 Cannes Film Festival Un Certain Regard selection.

Leaving the Tisch School of the Arts program at New York University to perform on the New York stage, Howard starred in Roundabout’s Broadway production of “Tartuffe,” The Public Theatre’s “As You Like It,” Manhattan Theater Club’s production of Alan Ayckbourn’s “House/Garden” and in Bay Street Theater Festival’s production of “Our Town.”

Howard is the founder of Nine Muses Entertainment and taught the Nine Muses Lab as part of the faculty at New York University’s Tisch School of the Arts.

A son of Korean immigrants, **LEE ISAAC CHUNG (Director)** grew up on a small farm in rural Arkansas and then attended Yale University before abandoning plans for medical school to earn his MFA in film studies at the University of Utah. Chung’s latest film “Twisters,” starring Daisy Edgar-Jones, Glen Powell, and Anthony Ramos, follows the group as they find themselves squarely in the paths of multiple storm systems converging over central Oklahoma in the fight of their lives. Distributed by Universal Pictures domestically, and Warner Bros. Pictures internationally, the film opened on July 19, 2024, and had the best-ever box office opening weekend for a natural disaster film.

His breakout film “Minari,” from Plan B and A24, won the Grand Jury and Audience Awards at Sundance in 2020 and garnered Golden Globe® and Critics’ Choice wins, along with multiple Academy Award®, Independent Spirit, BAFTA and SAG® nominations. The film was named one of the ten best films of 2020 by the American Film Institute and by the National Board of Review, which also awarded Isaac Best Original Screenplay. Chung’s other projects include “Munyurangabo,” which premiered in 2007 at the Cannes Film Festival to critical acclaim and episodes of “The Mandalorian.”

JON FAVREAU (Executive Producer) Favreau established himself in the world of independent film as a writer of the comedy “Swingers.” Since then, he has transitioned to a filmmaker utilizing and innovating cutting-edge technology and production techniques.

Favreau served as showrunner and executive producer of “The Mandalorian” for Disney+ and executive producer for “The Book of Boba Fett*”* and “Ahsoka.” He has acted in both the “*Star Wars:* The Clone Wars” animated series and in “Solo: A *Star Wars* Story.”

Favreau acted as the executive producer both seasons of the on the docu-series “Prehistoric Planet” for Apple TV and the BBC. Favreau directed the blockbuster hits “Iron Man” and “Iron Man 2,” and served as executive producer on “The Avengers,” “Avengers: Age of Ultron,” “Avengers: Infinity War,” and “Avengers: Endgame.” On screen, Favreau portrays Happy Hogan, a character that appears in both the “Iron Man” and “Spider-Man” entries in the MCU.

For Disney, Favreau directed and produced 2016's adaptation of Walt Disney’s “The Jungle Book,” as well as 2019’s “The Lion King.”

After writing, directing, producing, and starring in the 2014 indie hit “Chef,” Favreau executive produced and directed “The Chef Show” for Netflix.

Favreau’s additional directing credits include “Cowboys & Aliens,” “Zathura: A Space Adventure,” and “Elf.”

In front of the camera, Favreau has acted in scores of projects, including “The Wolf of Wall Street,” “Rocky Marciano” “Seinfeld,” a recurring role on “Friends” and a special appearance on HBO’s “The Sopranos,” playing himself.

Among his many honors, Favreau was inducted into Variety's Home Entertainment & Digital Hall of Fame in 2016. He received the Visual Effects Society’s Lifetime Achievement Award in 2018, was named a Disney Legend in 2019, and was honored with the 2021 Commitment to California Award. Favreau received a star on the Hollywood Walk of Fame in 2023.

DAVE FILONI (Executive Producer) is creator, writer and executive producer on the critically acclaimed series “Ahsoka” (2023), executive producer, episodic director and writer on the

Emmy® Award-winning series "The Mandalorian" (2019-) as well as its spin-off series "The Book of Boba Fett" (2021). Filoni is the creator and executive producer of the animated series "*Star Wars*: The Bad Batch" (2021-2024) and "Tales of the Jedi" (2022-). He is also executive producing the upcoming feature film "The Mandalorian and Grogu."

Filoni realized a lifelong dream in 2005 when he was selected by George Lucas to help build Lucasfilm's animation studio from the ground up and create the company's first series, "*Star Wars*: The Clone Wars."

Over a span of seven seasons, and more than 100 episodes, "The Clone Wars" (2008-2020) pushed the boundaries of television animation, receiving acclaim not only for its technical achievements, but its complex and compelling storylines. The series won four Emmy® Awards, including Outstanding Special Class Animated Program two years in a row, and introduced countless fan favorite characters to the *Star Wars* saga.

Filoni's follow-up series, the Emmy® nominated "*Star Wars* Rebels" (2014-2018), similarly received universal praise for building upon the *Star Wars* saga and expanding on the lore and mythology first introduced in 1977. His third animated series, "*Star Wars* Resistance," received Emmy® nominations two years in a row in the category of Outstanding Children's Program (2019, 2020).

Recipient of the Academy's prestigious 2018 Irving G. Thalberg Memorial Award, the Producers Guild of America Milestone Award, and an eight-time Academy Award®-nominee, **KATHLEEN KENNEDY (Executive Producer)** is one of the most successful and respected producers in the film industry today. As President of Lucasfilm, she oversees the company's three divisions: Lucasfilm, Industrial Light & Magic and Skywalker Sound. Kennedy was the producer of "*Star Wars*: The Force Awakens" (2015), the highest grossing domestic feature of all time, and "Rogue One: A *Star Wars* Story," the number one grossing movie in 2016. She went on to produce "*Star Wars:* The Last Jedi" (2017), the highest grossing movie worldwide in 2017, as well as "Solo: A *Star Wars* Story" (2018) and "*Star Wars*: The Rise of Skywalker" (2019).

Kennedy has recently executive produced the Emmy® Award-winning "The Mandalorian" series (2019-present) that launched the Disney+ platform as well as "The Book of Boba Fett" (2021), "Obi-Wan Kenobi" (2022), "Willow" (2022), "Andor" (2022), "Indiana Jones and the Dial of Destiny" (2023), "Ahsoka" and "The Acolyte. She is currently producing all of Lucasfilm's live action titles in production, including "Andor" Season 2 and multiple *Star Wars* features.

Kennedy has produced or executive produced more than 70 feature films, which have collectively garnered 120 Academy Award® nominations and 25 wins. Among her many credits are "Jurassic Park," "E.T. The Extra Terrestrial," "The Sixth Sense," the "Back to the

Future" trilogy, "Who Framed Roger Rabbit," "Gremlins," "The Goonies," "Poltergeist," "Empire of the Sun," "Lincoln," "War Horse," "The Curious Case of Benjamin Button," "The Diving Bell and the Butterfly," "Schindler's List," "The Color Purple" and "The Adventures of Tintin."

Kennedy has produced the films of such directors as Steven Spielberg, David Fincher, Martin Scorsese, Clint Eastwood, Robert Zemeckis, J.J. Abrams, Julian Schnabel, Marjane Satrapi, M. Night Shyamalan, Frank Oz, Peter Bogdanovich and Richard Donner.

Kennedy recently received the Fellowship Award, the highest honor that the British Academy of Film and Television Arts can bestow. She is also the recipient of the distinguished CBE award (Commander of the Most Excellent Order of the British Empire) and was elected Chair of the AFI Board of Trustees. Aside from her executive and producer roles, she was one of the founding Council Members of Hollywood Commission to Eliminate Sexual Harassment and Advance Equality and is currently on the board of the LA Promise Fund, Library of America, and USC's School of Cinematic Arts.

Prior to joining Lucasfilm in 2012, Kennedy headed The Kennedy/Marshall Company, which she founded in 1992 with director/producer Frank Marshall. In 1981 she co-founded the phenomenally successful Amblin Entertainment with Marshall and Steven Spielberg.

Recent credits for **COLIN WILSON (Executive Producer)** include the Emmy® Award-winning "The Mandalorian," "The Book of Boba Fett," the 2018 sci-fi/horror blockbuster "The Meg," David Ayer's "Suicide Squad" and Kathryn Bigelow's "Detroit." He previously collaborated with Bigelow on her 2012 Oscar®-nominated film "Zero Dark Thirty."

Earlier he served as head of production at Megan Ellison's Annapurna Pictures, following his long history of traversing both studio and independent filmmaking. Wilson began his career working as the assistant editor on Richard Donner's "Superman" (1978). In 1981 Wilson worked on the crew of Steven Spielberg's "Raiders of the Lost Ark," which was the start of a long association with the legendary director and his production companies Amblin and DreamWorks SKG. He served as an assistant editor on "Indiana Jones and the Temple of Doom" and associate editor on "Indiana Jones and the Last Crusade" as well as "Who Framed Roger Rabbit."

On "Hook" (1991), Wilson served as production visual effects producer. His expertise in the FX realm was then put to use as associate producer on the blockbuster "Jurassic Park" (1993) and as producer of "Casper" (1995). Wilson served in the latter capacity on multiple Spielberg films, including "The Lost World: Jurassic Park" (1997), "Amistad" (1997), "War of the Worlds" (2005) and "Munich" (2005). Wilson also produced two other DreamWorks SKG productions not directed by Spielberg, "The Haunting" (1999) and "Small Soldiers" (1998).

Throughout his long career, Wilson has worked with Paramount Pictures, Warner Bros., 20th Century Fox and Walt Disney Studios on a wide variety of films such as “Lara Croft: Tomb Raider” (1998), “Terminator 3: Rise of the Machines” (2003), “Troy” (2004) and “John Carter” (2012).

One of his most notable collaborations was with James Cameron, as an executive producer on “Avatar” (2009), which went on to win the 82nd Academy Awards for Best Art Direction, Best Cinematography, and Best Visual Effects, and was nominated for a total of nine Oscars®, including Best Picture and Best Director. Ultimately, “Avatar” grossed more than $2.7 billion worldwide, to become the highest-grossing film of all time and the first film in history to gross more than $2 billion.

MICK GIACCHINO (Score by) is a composer for film and television in both live-action and animated mediums. His recent work includes the HBO/DC original series “The Penguin,” Disney’s “The Muppets Mayhem” and AMC+’s “That Dirty Black Bag.” Since his debut with Jim Henson’s “Turkey Hollow” in 2015, Giacchino has contributed to projects such as Disney’s “Zootopia+,” Netflix’s animated feature “Extinct,” “The Curious Creations of Christine McConnell” and additional music for “The Batman.” In 2021, he released his first instrumental EP, “Perseverance.”